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83

CATALOGUE

OF THE

PRIVATE COLLECTION

OF

OIL PAINTINGS

BELONGING TO

THE ESTATE OF

E. V. MACHETTE, Esq.,

DECEASED.

To be Sold at Public Sale by order of Administrator,

On Wednesday, Thursday and Friday Evenings,

October 6th, 7th and 8th, 1880 (?)

Commencing at 7½ o'clock.

On Exhibition, Day and Evening,

AT THE

Art Galleries of Thomas Birch & Son, Auctioneers,

No. 1110 CHESTNUT STREET.

B. SCOTT, Jr.,

Will Conduct the Sale by Special Request.

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AUCTIONEERS,

No. 1110 Chestnut Street.

Special Notice.

The collection of Art offered at this Sale is perhaps one of the finest and largest private Collections ever offered at Public Sale, and offers a rare opportunity to the lovers of Art, to obtain many fine Original examples of the Old Masters, as well as of many eminent modern Artists—both European and American.

THE FOLLOWING ARTISTS ARE REPRESENTED.

FOREIGN.

Sir Joshua Reynolds.
Constant Troyon.
J. B. Wittkamp.
George Morland.
Charles and Henry Shayer.
H. P. Koekkoek.
Ladislas Bakalowicz.
F. Willems.
F. Frichel.
V. De Vos.
Louis Robbe.
J. B. Irving.
John Baptist Madou.
T. Boulanger.
T. T. M. Damschroder.
Josse Impens.
Charlotte De Senezcourt.
A Eversen.
A. Hulk, Sr.
L. Gerard.
David Teniers.
Paolo Veronese.
Jan Van Huchtenburg.
Il Bassano.
Alonzo Cano.
William Shayer, Sr.
Alfred Stevens.
Kate Gray.
Luca Giordano.
Ribera.
Frank Hals.
William Etty.
A. Verhoesen.
Guido.
W. Verschuur.
Giorgione.
Sassoferrato.
Doughty.
Thomas Faed.
J. Van Breé.
Francesco Albano.
Bosboom.
L. E. Kanneman.
Mongi.
Francois Leonard Jean Moormans.
Joseph Neuhuys.
J. Blanc.
Felix Vanden Eyckens.
J. Bovie.
J. E. Craige.
A. Canaletto.
Jan Van Lockhorst.
F. Von Severdonck.
P. J. Touissant.
M. Luger.
Knipe.
Emil Nœel.
Karl Heitmayerde.
J. J. Dubert.
L'enfante De Metz.
T. Marohn.
F. Verheyden.
Manuel J. De Franca.
Adolph Theobald.
Hermansdorffer.
Theo Gairnaert.
J. B. De Groot.
Spelldoeren.
C. Welz.
J. Akkersdyk.
H. Veldekens.
O Schneider.
Hugo Veit.
Lucius Mantua.
L. Gogler.
F. Hoffer.
A. De Brackaleer.
T. A. Jameson.
C. Latouche.
Gurney.
F. Felix.

ARTISTS, Foreign—*Continued.*

J. Sauerfelt.
Il Borgognone.
F. Musin.
H. Carpentero.
Annibale Caracci.
Caravaggio.
P. Knarren.
V. Janssens.
Gabriel Guerin.
Aline De Senezcourt.
Van Wyngaarden.
Danweter.
De Buel.
L. Plas.
W. J. Boogaard.
Gruse.
John Gyselinck.
Holmes.
Knowles.
Sanquar.
Van Haman.
Wood.
Laurent De Buel.
Snyders.
De Wint.
Wilson.
Mearens.
J. Duval.
R. Guithorn.
L. Smetz.
Deveria.
A. Lengke.
S. D. Colket.
H. Iotte.
W. Opetz.
A. Watteau.
F. Von Seben.
A. S. Dauvaille.
Bergam.
A. Morris.
Laurent Rebig.
Armfield.
J. Peel.

AMERICAN.

Benjamin West.
Thomas Sully.
Rembrandt Peale.
Joseph Johns.
James S. Hill.
Russel Smith.
J. Woodside.
Dr. Ruggles.
Paul Weber.
Edward and Thomas Moran.
Jas. Hamilton.
Richard Richardson.
J. E. Galvan.
H. C. Bispham.
Emanuel Leutz (deceased.)
Mrs. Ellen Thayer Fisher.
T. Buchanan Read.
Isaac L. Williams.
Charles Wilson Peale.
J. O. Montalant.
V. De Bonfield.
A. Van Willis.
T. B. Welsh.
Wm. H. Brown.
T. P. Otter.
Hermann Simon.
John Cranch.
Cohill.
Thomas W. Searby.
Leon Knowley.
F. D Briscoe.
Cadre.
Grunewald.
J. Craig Smith.
Edw L. Henry.

CATALOGUE.

FIRST EVENING'S SALE.

1 FISHING.....

Before the Sport.

2 COMPANION.....

After the Sport.

3 AVERILL.....Munich.

Children Praying.

(After Meyer von Bremen.)

4 W. OPETZ.....Munich.

Children Wading the Brook.

(After Meyer von Bremen.)

5 H. IOTTE.....Munich.

Quite Alone.

(After Meyer von Bremen.)

6 THOMAS W. SEARBY.....Philadelphia.

Under the Trees.

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7 L. SMETZ .....Antwerp.

Winter Scene.

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8 L. SMETZ.....Antwerp.

Companion.

---

9 J. S.....New York.

Sheep at the Stream.

---

10 T. P. OTTER.....Philadelphia.

Summer Landscape.

---

11 JOHN CRANCH .....New York.

The Morning of Life.

---

12 HERMANSDORFFER.....Munich.

Landscape with Cattle.

---

13 COHILL.....Philadelphia.

Portrait, Thalberg.

14 J. E GALVAN.....Philadelphia.

The Female Scout.

15 DEVERIA.....Paris.

Market Day.

16 THEO. GAIRNAERT.....Antwerp.

Barn Yard, Sheep and Cattle.

17 FRENCH SCHOOL.....

Seized by the Bailiff.

18 FINELY COLORED PHOTOGRAPH.....

The Old Cottage Door.

19 H. C. BISPHAM.....Philadelphia.

Terriers on the Hunt.

20 CHARLES WILSON PEALE.....Philadelphia.

Portrait.

A very curious old Picture—The Portrait is of James Gallaway, and painted by Charles Wilson Peale for his collection in the old Philadelphia Museum. James Gallaway was born in Dublin, Ireland. When he was seventeen years old, he entered on board ship of war, and was at the siege of Carthagena, when by an accident, four cartridges took fire, and burnt him, especially about his breast, in a terrible manner. This burn was for many years a bad sore, and it had at last healed up, when it was again unfortunately hurt. As the bruise was getting well again, a small horn, the size of a thumb nail, appeared on the part, which has since continued to increase so much in size, as to render three amputations necessary. From December, 1794 to August, 1795, it had grown rather more than two inches in length. A piece of this horn is in the Museum amongst the Anatomical Articles.

21 A. LENGKE .....Munich.

Winter in the Mountains.

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22 S. D. COLKET.....London.

The Old Windmill.

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23 J. E. GALVAN.....Philadelphia

Winter—Return of the Poacher.

---

24 EMANUEL LEUTZ, (deceased).....Philadelphia.

Ophelia.

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25 REMBRANDT PEALE .....Philadelphia.

Battle of Lexington.

A very animated Picture, and very well drawn.

---

26 GUIDO, (after).....Bologna.

Hope.

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27 LEON KNOWLEY.....New York.

Sheep on the Downs.

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28 F. D. BRISCOE.....Philadelphia.

Marine.

29 CADRE.....New York.

Winter Scene.

30 L GOGLER.....Brussels.

Fruit Piece.

31 THOMAS SULLY (deceased).....Philadelphia.

The Love Letter.

This is one of Sully's late and important works.

32 EDW'D L. HENRY.....New York

Good

View at Kellyville, Penna.

33 ADOLPH THEOBALD.....Munich.

Italian Peasants and Animals.

34 IL BORGOGNONE.....Bologna.

Battle Scene.

A spirited Picture and very superior in drawing.

35 T. BLANC.....Paris.

Italian Street Musician.

36 F. HOFFER.....Munich.

Indian Camp.

37 J. B DeGROOT.....Brussels.

Dogs and Cats—The Watchful Mother.

37a GRUNEWALD.....Bethlehem, Pa.

Rob Roy.

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38 GRUNEWALD.....Bethlehem, Pa.

Guy Mannering.

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39 BENJAMIN WEST.....Philadelphia.

Pandora.

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40 J. CRAIG SMITH (after Ary Scheffer).....New York.

Dante and Beatrice.

The point chosen by the Artist for the subject of his picture in the first Canto of the "Paradiso" or third grand division of the "Divina Commedia". The passage as translated by Cary into blank verse, runs thus—Her eyes fast fixed on the eternal wheels, Beatrice stood unmoved, and I with ken fixed upon her, from upward gaze removed at her aspect, such inwardly became as Glaucus, when he tasted of the herb that made him peer among the ocean gods: words may not tell of that transhuman change." Dante first saw Beatrice Portinari at Florence, their native city, in the year 1274, when he was in the twentieth year, and was so struck with that passionate admiration, that he venerated her almost as something superhuman. She became the wife of Simone de Bardi at some period prior to 1287, and she died in 1290. Soon after her death, Dante published his "Vita Nuova" (New Life,) in which are exstatic effusions, expressive of his love and that remarkable aspiration that God would take him to himself after he had written of Beatrice such things as had never yet been written of woman. The prayer was answered literally. The "Divine Commedia" was finished twenty-five years later, being written during the nineteen years that intervened between his banishment from Florence and his death at Ravenna in 1321.

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41 MORIN (after).....New York.

The Memory of the Past.

42 NICHOLAS POUSSIN (School of) .....

Children in the Fiery Furnace.

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43 REMBRANDT PEALE .....Philadelphia.

Portrait of Himself.

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44 CHARLES and HENRY SHAYER.....London.

English Landscape with Cattle.

This is a very fine specimen and a credit to any collection.

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45 ANNIBALE CARACCI .....Bologna.

Mary Magdalen.

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46 T. A. JAMESON..... .....London.

Marine.

---

47 OLD MASTER.....

Holy Family.

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48 CHARLES WILSON PEALE Phila. (after Gilbert Stuart)

Portrait of George Washington.

A Picture of merit by an eminent Philadelphia Artist.

49 SIR JOSHUA REYNOLDS.....London.

Portrait of a British Officer.

This is not only an unquestionable original by this admirable Artist, but its expressive freedom of touch and other excellent qualities peculiar to this master in his best day, indicates approximately the period of its production.

50 FRANK HALS.....London.

The Lady Abbess.

A very superior Picture by an Artist of the highest reputation.

51 THOMAS SULLY.....Philadelphia

The Skilful Skater.

This is the last Picture ever painted by Sully, and very graceful and spirited.

52 BENJAMIN WEST.....Philadelphia.

St. John in the Wilderness.

53 MONGI.....Antwerp.

Children with a Crucifix.

54 DOUGHTY .....London.

Landscape. (Sketch from Nature.)

Artistic in every respect, and a very desirable Picture.

55 GEORGE MORLAND.....London.

Landscape.

Beautiful in finish and not often excelled.

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56 A. WATTEAU.....Paris.

Pleasure Party from the Castle.

An exceedingly brilliant Picture of a very celebrated Artist.

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57 LUCA GIORDANO.....Naples.

Joseph's Dream.

A fine example of this Artist, and a very interesting subject.

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58 KATE GRAY.....London.

The Key Note.

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59 RIBERA (Il Spagnoletto) .....Naples.

Saint Jerome.

The Saint is earnestly engaged in transcribing into a volume before him, the contents of another book that is stood up against a skull and crucifix for support. This picture is marked by the strong contrast of light and shade, and sharp definition, characteristic of the master.

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60 BOLOGNESE SCHOOL.....

Love and Hate.

Cupid, blindfold and prostrate on the ground, is suffering punishment from a vindictive genus personifying HATE, who is further instigated by a fury descending through the sky. The Artist seems to have aimed at illustrating the same truth that Shakspeare expressed when he makes one of his characters say—"The course of true love NEVER DID run smooth."

61 CHARLES and HENRY SHAYER,.....London.

English Roadside Inn.

A careful and agreeable rendering of an every day subject.

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62 THOMAS FAED .....London.

Head of a Covenanter.

The Pictures of this Artist are very much sought after.

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63 V. de V. BONFIELD.....Philadelphia.

Christmas Eve—Country Inn.

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64 L. E. KANNEMAN.....Antwerp.

Marine.

Painted on panel, and a very fine Marine.

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65 GIORGIONE (Giorgia Barbarelli).....Venice

Cardinal "Evarardus.

The quality of this important work is of the very highest order, and artistically it is not often surpassed.

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66 FRANCESCO ALBANO (after Guido).....Rome.

Repentant Magdalen.

A very beautiful Picture.

67 J. VAN BREE.....Antwerp.

Amsterdam Market Scene by Candle Light.

This is a very superior candle light, and very like the works of Von Schendel.

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68 LEONARDO da VINCI (after) .....Florence

The Lord's Supper.

A very highly finished Painting on Copper.

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69 Mrs. ELLEN THAYER FISHER.....Brooklyn

The Heart of a Green Briar Thicket.

This is a perfect little gem, and as a water color is not often excelled.

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70 PETER BREUGHEL.....Flanders.

Death's Doings.

A Picture full of force and carefully painted.

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71 JAMES S. HILL (after Landseer).....Philadelphia.

David and Goliath.

A very excellent copy of Landseer's great Painting.

72 JOSEPH JOHNS..... .....Philadelphia.

Harvest Home—When the War was over.

When the war was over, and our brave defenders had returned to their homes, there was a general reunion of friends and relatives to honor the return of peace with feast and song beneath the shades of a loyal homestead of Eastern Pennsylvania. The bride is welcomed in the family at the old homestead, the loyalty to liberty of whose Friendly proprietors many a sable-faced fugitive has witnessed.

The widowed mother in a secluded corner mourns her loss, meditating on the pictured expression of her partner, who returns not with the rest, while the little pledge of their love essays to comfort and console.

The table is being spread for the feast in front of the old substantial stone mansion whose walls are half covered with clinging ivy, and a path irregularly paved with slabs of stone leads up through the yard to a quaint old portico covering the door.

Standing by the pump with modest expression, the damsel espies in the young cavalryman, (just arrived) the long absent lover, who is being welcomed by members of the family (along with the colored standard-bearer) to the feast.

Grouped around the table in the centre are the political disputants, and the difference that excites the spirit and animus between the soldier and his antagonist is the negro.

Beneath the arbor the mother receives her wounded son: "the long-look'd-for has come at last.

The whole is a scene representing such peace as an intelligent republican community would have, with doors thrown liberally open, gates swung back, a sociability that sinks all personal hostility, no passive indifference to the duties of the hour, but recognized responsibility; not all mourning for individual loss, nor exultant in victory, but exhibiting an intelligent submission to the philosophy of events.

Around the officer in the foreground are grouped his listening family and friends, whose attentive faces bear his welcome as he relates his experience and incidents of war, while the children around, catching up the spirit of the scene, are mimicking battle with their fathers' cast-off swords and guns, or watching the amusing pranks of the playful kittens, protected from intrusion by their indignant mother.

72a A. De BRAKALEER.....Brussels.

A Brawl in a Dutch Inn.

Very animated and carefully drawn.

73 LEJEUNE (after) .....Paris.

Cinderella at Home.

74 LEJEUNE (after) .....Paris.

The Broken Pitcher—Companion.

75 J. SAUERFELT.....Brussels.

Market Scene at Coblence.

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76 J SAUERFELT.....Brussels.

Street Scene at Meyance—Companion.

Sauerfelt's pictures of Street Views probably give more satisfaction than those of any other painter. Not only does he choose subjects of a most picturesque character, but treats the same with a skill and knowledge, in this department of art, peculiar to himself.

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77 ISAAC L. WILLIAMS.....Philadelphia.

Moonlight—The Country Church Yard.

"Long by one Grave
He leaves with tranquil tears."

Vide Reed's New Pastoral.

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78 ISAAC L. WILLIAMS.....Philadelphia.

Fourth of July in the Country.

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79 OLD MASTER.....

Portrait—Martin Luther.

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80 OLD MASTER.....

Building the Temple.

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81 EMIL NŒEL.....Paris.

Musical Quartette.

82 KNIPE.....Dusseldorf.

Cattle at the Stream.

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83 P. J. TOUISSANT.....Brussels.

The Young Artist.

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84 T. BOULANGER.....Dresden.

Street Scene at the Hague.

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85 T. B. WELSH.....Philadelphia.

King Lear.

SECOND EVENING'S SALE.

86 O. SCHNEIDER.....Munich.

Tyrolean Lake Scene.

87 O. SCHNEIDER.....Munich.

Tylorean Lake Scene—Companion.

88 J. BOVIE.....Paris.

Winter Scene and Figures.

89 A. VERHOESEN.....Amsterdam.

Chickens and Stoneware.

90 HUGO VEIT.....Berlin.

Winter—On the Spree.

91 GURNEY.....Paris.

Dead Game.

92 RICH'D RICHARDSON.....Philadelphia.

Landscape with Sheep.

93 GEORGE MORLAND.....London.

Horse and Groom.

A very fine Sketch by this well known Artist.

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94 BOLOGNESE SCHOOL.....

Celestial Music.

This Picture appears to belong to the School of Bologna, and is of a pleasing style of composition and color. The artist has introduced the instrument so common in pictures by the old masters—the viol, being more impressed with the sweetness and expressiveness of the tones it breathes, than deterred from representing an object so deficient in grace and form.

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95 H. CARPENTERO.....Paris.

Popping the Question.

Full of sentiment and fine feeling, and represented in an artistic manner.

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96 BOSBOOM.....The Hague.

Entering the Cathedral.

Quite a pretty little Picture.

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97 WILLIAM ETTY.....Royal Academy London.

Nymph and Fawn Dancing.

This is a very excellent and spirited Sketch by the Artist.

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98 WILLIAM SHAYER, Sr.....Shirley.

Harvest Time.

A magnificent Panting, and very carefully finished by this well-known Artist.

99 SASSOFERRATO (after) .....Rome

Madonna.

An excellent copy of a fine old Picture.

---

100 T. BUCHANAN READ.....Philadelphia.

Apelle's Dream of Beauty.

The author of this picture is commonly known as the "Poet Painter" from his productions in both the sister arts. In fact his reputation rests more on the poetry he has written than the pictures he has painted. The delicacy of his taste influenced him in selection of subject for painting of the class to which this belongs.

Apelles was one of the most celebrated painters of antiquity. He was born in the Isle of Cos, and flourished about the time of Alexander the Great, with whom he was in high favor.

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101 LUCA GIORDANO.....Naples.

The Beheading of John the Baptist.

Particular attention should be given by art connoisseurs to this Picture as being one of the noblest prodnctions of the skilful brush of a world-wide painter.

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102 SASSOFERRATO .....Rome.

Simeon's Blessing.

A perfectly magnificent Painting, and one worthy of the highest laudations.

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103 PAOLO VERONESE.....Verona.

Jupiter and Danae—Virtue and Vice.

Here is represented Vice attended by a pair of Cupids and well supplied with jewels and golden treasure—implements of gaming not omitted. Between this figure and virtue is a male figure, a Jupiter, who seems to offer these temptations to virtue as if she were another Danae.

104 GRUSE.....London.

The Toilette.

An exceedingly brilliant Picture, by one of Europe's most celebrated and skilful men.

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105 W. J. BOOGAARD.....The Hague.

The Blacksmith.

A very excellent Picture, by the pupil of Verschuur.

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106 H MAES.....Antwerp

Marine—The Rescue.

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107 L. PLAS.....Amsterdam.

Sheep in the Field.

107a L. PLAS.....Amsterdam.

Sheep in the Field—Companion.

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108 DeBUEL and DANWETER.....Amsterdam.

Cattle Fording the Stream.

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109 JAN VanLOCKHORST.....Brussels.

View at Arnheim.

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110 JAN VanLOCKHORST.....Brussels.

Companion.

111 A. VAN WILLIS..... ..New York.

The Lost Dog.

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112 JAN VanLOCKHORST.....Brussels.

Landscape with Cattle.

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113 ON PORCELAIN.....

La Belle Chocolatiere.

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114 JAMES HAMILTON..... .....Philadelphia.

Entrance to New York Harbor.

A very fine Painting by this celebrated Philadelphia Artist.

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115 LAURENT REBIG .....Brussels.

German Homestead.

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116 J. O. MONTALANT.....Paris.

Landscape.

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117 J. O. MONTALANT.....Paris.

Landscape—Companion.

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118 WILLIAM SHAYER, (after).....London.

Marine—Coast Scene.

119 H. MURDEN, (after J. Becker).....Paris

The Blessings of the House and Fields.

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120 L. PLAS.....Amsterdam.

Sheep in the Field.

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121 M. LUGER.....Munich.

On the Chiemsee.

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122 HERRING.....London.

Farm Yard—Rest after Labor.

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123 GABRIEL GUERIN.....Paris.

The Queen before the Altar.

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124 KIDD, (after).....London.

The Cherry Seller.

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125 FELIX VANDEN ECKYENS.....Berlin.

Keeping the Score.

A choice Painting and well executed.

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126 A. CANALETTO.....Venice.

Treasury Building and Doge's Palace, Venice.

A fine old Picture, and no doubt genuine.

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127 RUSSELL SMITH.....Philadelphia.

Lake George.

A beautiful subject, executed in his choice style.

128 VON SCHENDEL, (after) ..... Antwerp.

Market Scene in Antwerp by Lamp Light.

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129 V. JANSSENS..... Brussels.

Fruit and Flowers.

A superb specimen of still life.

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130 T. T. M. DAMSCHRODER..... Amsterdam.

News from America.

One of the most beautiful specimens of Damschroder ever offered for sale.

---

131 A. MORRIS..... London.

Interior of Stable with Sheep, &c.

---

132 JOSSE IMPENS..... Brussels.

Musical Rehearsal.

A most beautiful and careful Picture.

---

133 CHARLOTTE De SENEZCOURT ..... Brussels.

Feeding my Pets.

This is a perfect gem by this celebrated Painter, and is worthy of a place amongst the best art.

---

134 V. DeVOS ..... Brussels.

Dogs—Watching and Waiting.

This is an example by the best of all Dog Painters. Any person desiring a painting of Dogs cannot fail to do right in buying a picture of this Artist, who is here represented by one of his best pictures.

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135 A. MORRIS ..... London.

Milking Time.

136 JOSEPH JOHN.....Philadelphia.

The Changed Cross. (Original.)

The picture represents a lovely female in sombre garb, the type of religious devotion—with firmness of Faith, without that trust in God which enables us to see "That sweet are the uses of Adversity," and buoys up the soul superior to all earthly trials. She bemoans her path in life as darker than that of all others, and putting by cross after cross, or trust after trust, she finally discovers one upon her pathway entwined and crowned with flowers. She is about to embrace this emblem of Temptation, but suddenly discovers that the roses are interwoven with thorns.

She drops it in despair, and sadly cries. "My Cross I cannot bear"—when suddenly a light appears in her pathway—a form appears, bearing the plain but potent cross of true faith.

The picture is sublime in conception and grand in execution, well diversified with rock, foliage, figures, and characteristic facial delineation.

As a vivid picture, a gem of art, an ornament, and an eloquent and imgressive lesson, it possesses an especiality which commends it to every heart, hall and household.

It was a time of sadness, and my heart,
Although it knew and loved the better part,
Felt wearied with the conflict and the strife,
And all the needful discipline of life.

And while I thought on these as given to me—
My trial test of faith and love to be—
It seemed as if I never could be sure
That faithful to the end I should endure.

And thus no longer trusting to His might,
Who says, "we shall walk by faith, and not by sight,"
Doubting, and almost yielding to despair,
The thought arose—My cross I cannot bear.

Far heavier its weight must surely be
Than those of others which I daily see;
Oh! If I might another burden choose,
Methinks I should not fear my crown to lose.

A solemn silence reigned on all around—
E'en Nature's voices uttered not a sound;
The Evening shadows seemed of peace to tell,
And sleep upon my weary spirit fell.

A moment's pause, and then a heavenly light
Beamed full upon my wondering raptured sight;
Angels on silvery wings seemed everywhere,
And angels' music thrilled the balmy air.

Then one more fair than all the rest to see—
One to whom all others bowed the knee—
Came gently to me as I trembling lay,
And, "follow me," He said, "I am the way."

Then speaking thus, He led me far above;
And there beneath a canopy of love,
Crosses of divers shape and size were seen
Larger and smaller than my own had been.

And one there was most beautious to behold—
A little one with jewels set in gold;
Ah! this, methought I can with comfort wear,
For it will be an easy one to bear.

And so the little cross I quickly took,
But all at once my frame beneath it shook;
The sparkling jewels fair were they to see,
But far too heavy was their weight for me.

This may not be, I cried, and looked again,
To see if there was any here could ease my pain,
But one by one I passed them slowly by,
Till on a lovely one I cast my eye.

Fair flowers around its sculptured form entwined,
And grace and beauty seemed in it combined;
Wondering, I gazed, and still I wondered more
To think so many should have passed it o'er.

But oh! that form so beautiful to see
Soon made its hidden sorrow known to me;
Thorns lay beneath those flowers and colors fair;
Sorrowing I said "This cross I may not bear."

And so it was with each and all around,—
Not one to suit my need could there be found;
Weeping, I laid each heavy burden down,
As my guide gently said, "No cross, no crown!"

At length to him I raised my saddened heart;
He knew its sorrows, bid its doubts depart.
"Be not afraid," He said, "But trust in Me,—
My perfect love shall now be shown to thee."

And then with lightened eyes and willing feet,
Again I turned my earthly cross to meet,
With forward footsteps, turning not aside,
For fear some hidden evil might betide.

And there, in the prepared, appointed way—
Listening to hear and ready to obey—
A cross I quickly found of plainest form,
With only words of love inscribed thereon.

With thankfulness I raised it from the rest,
And joyfully acknowledged it the best,—
The only one of all the many there
That I could feel was good for me to bear.

And while I thus my chosen one confessed,
I saw a heavenly brightness on it rest;
And as I bent my burden to sustain,
I recognized my own old cross again.

But oh! how different did it seem to be,
Now I had learned its preciousness to see!
No longer could I unbelieving say,
Perhaps another is a better way.

Ah, no! henceforth my own desire shall be,
That He who knows me best shall choose for me;
And so whate'er his love sees good to send,
I'll trust it's best because he knows the end.

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137 P. KNARREN ..... Brussels.

My Pet Lamb.

One of the most beautiful specimens of Knarren ever offered for sale.
An exquisite painting in every respect.

138 A. EVERSON.....Amsterdam.

Street View at the Hague.

This is one of the most beautiful and artistic Street Views ever on exhibition or for sale in Philadelphia.

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139 Dr. RUGGLES.....Philadelphia.

Landscape.

One of this Artist's best pictures, and a perfect little gem as they are usually called.

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140 J. PEEL.....London.

Girl Feeding the Rabbits.

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141 PAUL WEBER.....Darmstadt.

Autumn—In the Forest.

This beautiful Picture is one of the Artist's earliest and best productions, and was painted while he lived in Philadelphia.

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142 WM. H. BROWN.....New York.

Fruit Piece.

An exquisite Picture of great merit by an Artist of high reputation.

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143 A HULK, Sr.. .....London.

A Fresh Breeze.

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144 A. HULK, Sr.....London.

On the Coast of Holland.

This pair of paintings are most beautiful, the subjects are not only well selected but they are treated in the most masterly manner. They cannot fail to obtain the appreciation that their merit calls for.

145 LEWIS ROBB.....Antwerp.

Landscape with Sheep.

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146 A. CARPENTERO .....Paris.

Winter Scene—Sled Crossing on the Ice.

A beautiful and careful Picture.

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147 L. GERARD.....Brussels.

The Three Friends.

A Picture of fine subject and quality, and well calculated to adorn any dwelling.

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148 ARMFIELD.....London.

English Dead Game.

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149 ALINE DE SENEZCOURT.....Brussels.

The Language of Flowers.

Very important as a work of art, and beautiful as a Picture. It is rare to find a painting so attractive in every respect.

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150 JAMES S. HILL.....Philadelphia.

Dog and Grouse.

One of this Artist's best examples.

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151 LUCA GIORDANO.....Naples.

Repentant Magdalen.

A most attractive Picture, and finished with the greatest faithfulness and care.

152 PHILIP WOUVERMAN.....Holland.

Landscape with Figures.

Like other specimens of this Artist, this is an example of the very highest class.

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153 KARL HEITMAYERDE.....Monaco de Bariera.

Cassino Garden in Florence at Sunset.

Beautiful example by this Artist, and the only one by him in the sale.

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154 DAVID TENIERS (the Elder).....Antwerp.

Interior—Boors Carousing.

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155 GUIDO (Rene).....Bologna.

The Crucifixion.

Most artisically drawn, and a Picture of great merit.

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156 T. BOULANGER.....Dresden.

Street View in Holland.

A brilliant example and rich in color. Such a specimen is a credit to any collection.

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157 LEWIS ROBB.....Brussels.

Landscape with Cattle—Returning Home.

Beautiful in perspective and very finely executed. One of the Artist's best pieces.

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158 JAMES BERTRAND, (after Meissoniere).....Paris.

Song and Accompaniment.

A brilliant example by this illustrious man, after the far-famed Meissonier.

159 F. WILLEMS, (after).....Paris.

The Cavalier.

An exceedingly pleasant and a well executed Picture.

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160 VAN WYNGAARDEN.....The Hague.

Allow me the Honor.

A beautiful subject executed in a choice style.

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161 FRENCH SCHOOL.....

The Wine Tasters.

This fine old master is very expressive and rich in color.

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162 J. DUVAL.....Paris.

Kitchen Interior—Preparing for the Dinner Party.

An interesting Picture, one of this Artist's best examples.

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163 L. GUITHON.....Brussels.

Belgium Landscape, Mill and Figures.

An exceeding pleasant and well executed Landscape.

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164 F. S. L.....Paris.

Dead Game.

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165 F. FELIX.....Paris.

Flower Piece.

166 F. FELIX.....Paris

Companion.

A beautiful pair of paintings, and finished in a careful manner.

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167 ADOLPH THEOBALD.....Munich.

Goats attacking the Hay Cart.

An attractive Picture.

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168 C. LATOUCHE.....Paris.

Street Scene in Paris.

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169 C. LATOUCHE.....Paris.

Companion—In the Old City, Paris.

A beautiful pair of paintings. In the best manner of the Artist.

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170 LUCIUS MANTUA.....Paris.

Saluting a Turkish Fort.

THIRD EVENING'S SALE.

171 HERMANN SIMON.....Philadelphia.

Landscape—Cattle Drinking.

172 J. AKKERSDYK.....Amsterdam

Muscle Eaters.

A fine picture by this Artist.

173 H. VELDEKENS.....Brussels.

Sheep and Chickens in the Stable.

A very interesting Interior.

174 J. BOVIE.....Paris.

Winter Scene and Figures—on the Ice.

175 J. BOVIE.....Paris.

Winter Scene—Companion.

A choice pair of oil paintings

176 HENRY and CHARLES SHAYER.....London.

Sand Collectors in England.

177 VON SEBEN.....Antwerp.

The Skaters.

178 A. S. DAUVAILLE.....Brussels.

Landscape with Sheep.

179 EDW'D and THOS. MORAN.....Philadelphia

Moonlight on Lake Superior (near the Fabled Rocks.)

One of the most attractive Pictures in the exhibition for subject. It engages attention from the skillful manner in which it is represented. Tone, drawing and good taste in all characterize it as a superior work.

180 JOHN GYSELINCKS.....Brussels.

Rocking the Cradle.

One of the most beautiful specimens of Gyselinck's ever offered for sale.

181 LEWIS ROBB.....Brussels.

Cattle in a Meadow.

A very fine cattle piece drawn in a masterly manner.

182 BERGAM .....Holland.

Eastern Travellers.

183 A. EVERSON.....Amsterdam.

Street View.

184 A. EVERSON.....Amsterdam.

Companion.

A fine little pair of street views.

184a W. VERSCHUUR.....Brussels.

Stable Interior—The Return from Labor.

It is only necessary to say that this is one of the most splendid and important of all the works of this Artist.

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185 F. WILLEMS.....Brussels.

Entering the Library.

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186 F. WILLEMS.....Brussels

Companion—Selecting the Book.

This exquisite pair of Paintings, full of sentiment and fine feeling, and represented in a fine artistic manner, they form a Picture that would adorn any collection.

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187 L'ENFANT DE METZ.....Antwerp.

Morning—Feeding the Doves.

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188 HERRING (after).....London.

English Farm Yard.

189 ALONZO CANO, (the Michael Angelo of Spain).....Spain.

Saint Paul.

This picture is painted with extraordinary force and decision, and yet it cannot be termed rude or coarse in its execution It is simply the freedom of perfect mastery, by one of the best artists of the great school of Spain.

St. Paul and St. Peter, occupy the first place among the Apostles. St. Peter more especially represented the converted Jews and St. Paul the Gentiles; together they represent the Universal Church. There are few legends connected with St. Paul, but the scenes of his life as given in the gospel, have furnished inexhaustible subjects for the illustrations of art.

Paul bears the sword in a double sense, signifying his spiritual warfare and the manner of his death. He also has a book or scroll and sometimes twelve rolls, representing his epistles. When he leans on his sword, it is his death which is represented. The church called "San Paolo delle Tre Fontane" near Rome, is built over three fountains which are said to have sprung up at three places where the head of St. Paul fell and bounded, after being cut off by the executioner. His remains lie in the Church of the Vatican at Rome.

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190 A. VERHOESEN.....Amsterdam.

Chickens.

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191 A. VERHOESEN.....Amsterdam.

Companion.

Very seldom surpassed, and a fine pair of Pictures.

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192 J. B IRVING. ... .Dusseldorf.

Sir Thomas Moore taking leave of his Daughter.

This fine picture represents the parting of Sir Thomas Moore from his daughter Margaret Just before his execution at the Tower of London, July 5th, 1535. The scene is placed in one of the Courts not far from the bridge, over the moat which he has yet to cross before reaching the place of execution. The famous White Tower is seen high up in the back ground. The cause which led to his death at the hand of the executioner, was his disapproval of the divorce of Henry the VIII from Katharine of Arragon and his subsequent marriage with Anne Boleyn. Refusing to take the oath enjoined by the "Act of Supremacy," he was committed to the Tower, and after fifteen months imprisonment was tried for High Treason, in denying the Kings Supremacy over the church. He was found guilty, and beheaded. His body was first interred in the Tower—was begged by his daughter Margaret, and deposited at the chancel of the Church of Chelsea, where a monument with an inscription written by himself, had been sometime before erected. His head had been affixed over the gate on London Bridge, a grim spectacle for fourteen days, at the expiration of which time his affectionate daughter contrived to remove it secretly and in the night time, and placed it in a vault belonging to her husband's family, (the Ropers) under a Chapel adjourning St. Dunstan's Church at Canterbury.

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193 FRANCOIS LEONARD JEAN MOORMANS.....Paris.

Writing the Answer.

194 FRANCOIS LEONARD JEAN MOORMANS.....Paris

Companion—Feeding the Gold Fish.

A beautiful pair of Paintings, finished in a careful manner.

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195 GODFREY SCHALKEN.....The Hague.

Spinning a Yarn by Candle Light.

A very superior Old Master, and one of the most beautiful Pictures in the collection.

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196 H. P. G., ...Rome.

Death of Anna, Wife of General Garibaldi.

"Anna Garibaldi, wife of General Guiseppe Garibaldi, was born at Marinhos, in the Province of St. Catharine, Brazil. She died a patriotic fugitive in the marshes near Mesola, at the mouth of the river Po, near Venice."

The bereaved Garibaldi thus writes of her—"Italy thou hast the ashes of Dante, the most celebrated of Italians; receive the bones of the American Amazon, the martyr of Italian Liberty and place them near the ashes of your great men, and under their protection; and you will take part in the pious deed—all you Italians who ever knew her. "Every friend of our country will bless her, and the orphan children; and they and I will implore the benediction of God upon you, and the remembrance, not only of Italy, but of the New World, their birthplace and her own."

A poet thus apostrophises her:—

Italia! I thank thee for life and for power,
To fight with the foes of thyself and mankind;
But now, in afflictions dark, gloomiest hour,
I ask but one grave in thy bosom to find.

Oh, guard well my treasure! I trust her to thee,
Once the country of freedom, art beauty and song:
They rest with the martyrs who slumber in thee,
But bequeath us their sorrows, how deep and how long!

The noblest of women now sinks on thy breast,
Though born not nor cherished, nor welcomed by thee,
In this lone desert region permit her to rest—
Though thy living are bondsmen, thy dead are all free.

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197 PAOLO VERONESE.....Verona.

Adoration of the Shepherds.

An old master of a high class and well executed. The subject is excellent and the painting is irreproachable.

198 ARMFIELD.....London.

Wood Wagon with Figures.

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199 ALFRED STEVENS.....Brussels.

Interested in the Aquarium.

A splendid Picture painted in a highly artistic manner.

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200 DAVID TENIERS.....Antwerp.

Merry-Making in the Olden Time.

This is an undoubted original and in excellent condition. A very superior example of this Old Master.

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201 HOLMES.....London.

Cow and Calf.

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202 ANNIBALE CARACCI.....Bologna.

The Entombment.

A very superior old master fine in color and drawing.

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203 KNOWLES.....Scotland.

Landscape with Figures.

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204 J. E. CRAIGE.....Florence.

At a Manifest Disadvantage.

A beautiful example by this artist and the only one by him in the sale. A fine work of art.

205 J. J. DUBERT.....Paris.

Merry-Making.

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206 J. J. DUBERT.....Paris.

Merry-Making—Companion.

An exquisite pair of paintings. Very highly finished.

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207 IL BASSANO, (Leandro da Ponte).....Venice.

The Beatitude of the Saints.

This picture might appropriately be called the "Haven of rest," for the scene presented in the lower portion is a harbor with a mole forming a refuge from storms, and vessels are seen within its shelter. All this has reference, no doubt, to the Saint's rest depicted above, where we see prophets and saints assembled in heaven after the voyage of life through a sea of adversity. Beginning on the left of the group we see Abraham, his hand arrested by an Angel as he is about to sacrifice Isaac. Next are St. Anthony, St. Paul, John the Baptist with the usual cross and scrip, St. Peter with his keys, Moses, whose head rays out light, St. Jerome, the three Marys, St. Vincent de Paul, clothed in sacredotal robes, the patron saint of forlorn children. Constantine the Great relating his heavenly vision of the Cross to St. Andrew and St. Mark. The prophet Isaiah and others complete the group to the right. In the centre at the top amidst a bright glory, is seen the Saviour and beneath him the Holy Spirit descends in the form of a white dove.

N. B.—This magnificent and grand Old Master painted 400 years ago, should be competed for with great ardour, as it is very seldom such a fine painting—in both color and drawing can be found. It is one of the finest works in the sale.

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208 L'ENFANT DE METZ.....Paris.

Dressing the Image.

A beautiful and well executed Picture.

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209 SANQUA.....Paris.

Reclining Female Figures.

210 SANQUA.....Paris.

Companion—The Toilette.

211 T. MAROHN.....Paris.

Winter—Prosperity and Adversity.

A beautiful Picture of a highly interesting subject.

212 JOHN BAPTIST MADOU.....Paris.

Sociably Inclined.

One of the most valuable pictures in the sale. Finished in the most careful and elaborate manner and should be competed for with great ardour.

213 SNYDERS.....Holland.

The Larder.

214 LAURENT DE BUEL.....Amsterdam.

The Farm Yard.

215 F. FICHEL.....Paris.

The Connoisseurs.

A fine and well executed example of this superior Artist.

216 J. B. WITTKAMP.....Antwerp.

The Escape from the Fire.

This is an excellent example of the artistic abilities of the Antwerp painter Wittkamp, and is one of the several pictures he produced at a certain period of his career, during which he made his effects depend more on a sharp contrast of warm and cold colors than on light and shade. Generally his warm light was from the sun low down near the horizon, when its light is reddish, but in this work it is produced by the light of the burning building from which the mother is escaping with the sleeping infant clasped close to her sheltering bosom, the cold night reflections filling all the shadows. The scene being at night accounts properly and truthfully for the lone tone of the picture. The drawing is in a bold and noble style—the contrasted action shcolarly and atth same time natural, and the entire work in all its qualities, masterly. The American reputation of this Belgian artist was first created by his great picture, "The Relief of Leyden," belonging to the Pennsylvania Academy of Fine Arts. The companion picture of the same colossal dimensions, is in the Town Hall of Leyden, Holland—having been purchased from the artist by that city.

217 H. P. KOEKKOEK.....Amsterdam.

Summer Landscape—The road through the Woods

A more choice landscape can very rarely be found—a little Gem.

218 De WINT.....London.

Landscape in Wales.

219 LADISLAS BAKALOWICZ.....Paris.

The Pet Parrot.

220 LADISLAS BAKALOWICZ.....Paris.

Expectation—Companion.

Finished in the most careful and elaborate manner. It would be difficult to find more delightful specimens of this artist, who is world-renowned both for the subject of his pictures, as well as the careful and concientious way in which they are finished. These are gems.

221 P. VAN HAMM, (deceased).....Holland.

Interior—With Figures.

222 F. MUSIN .....Brussels.

The Coming Storm.

A splendid marine. This is one of the best specimens of this celebrated Artist.

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223 CONSTANT TROYON .....Paris.

Landscape and Cattle—Watching an Intruder.

This exquisite work, painted in Troyon's best period, when he combined power and force with beauty of detail and finish, is worthy of the master of Rosa and Auguste Bonheur and Van Marcke.

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224 A. HULK .....Brussels.

Marine.

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225 A. HULK.....Brussels

Marine—Companion.

A beautiful subject executed in a choice style.

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226 JOSEPH NEWHUYS.....Antwerp

The Pet Bird.

An exceedingly pleasant and well executed little picture.

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227 ALFRED STEVENS.....Brussels.

The Fair Entomologist.

Like the other specimen of this artist in this sale, this is an example of the highest class.

228 F. VON SEVERNDONCK.....Brussels.

Landscape, Sheep and Chickens.

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229 J. BLANC.....Paris.

Italian Street Mendicants.

A picture of fine subject and quality, and well calculated to adorn any dwelling.

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230 LAURENT DE BUEL.....Amsterdam.

Landscape—With Foals.

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231 CARAVAGGIO.....Rome.

Offerings of the Wise Men.

A choice example by this old master, and very fine in color and drawing.

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232 WILSON.....England.

Landscape and Cattle.

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233 F. VERHEYDEN.....Antwerp.

The Little Bouquet Vendor.

A perfectly brilliant painting, and in the best manner. The subject is exceedingly attractive and well expressed.

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234 N. POUSSIN.....Italy.

The Travellers in Italy.

235 JAN VAN HUCHTENBERG.....Holland.

A Journey in the Olden Time.

The quality of this important work is of the very highest order, and artistically it is not surpassed by any work extant by the artist.

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236 SPAGNOLETTO.....Florence.

Landscape in Spain, Mules, Sheep, &c.

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237 OLD DUTCH SCHOOL.....

Holland Showman and Boy.

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238 ANNIBALE CARACCI.....Bologna.

Portrait of Himself.

He was the greatest artist of the Bolognese school, and (together with his cousin Ludovico, and his brother Agostino the engraver,) was foremost in the art revival in Italy at the close of the sixteenth century. The character and value of the instruction imparted by this eminent trio, may be inferred from the galaxy of talent developed under them; among whom were such men as Dominichino, Guido, Guercino, Passarotti, Tiarinni and many others.

He was born in 1560 and died at the age of 49. His principal work is the decoration of the Farnese Gallery at Rome, which occupied him eight years.

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239 WOOD.....London.

Fruit.

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240 WOOD.....London.

Fruit—Companion.

241 SPELLDOEREN.....Paris.

Waiting the return of the Master.

A beautiful painting and in the best manner of the artist.

242 C. WELZ.....Paris.

Gunner and Dog caught in the Storm.

A very effective picture.

243 SASSOFERRATO.....Rome.

Madonna.

244 J. WOODSIDE.....Philadelphia

Indian Chase.

A spirited painting by this well known Philadelphia artist.

245 MEARENS.....London.

The Shepherd's Chief Mourner.

246 OLD MASTER.....Venice.

Prince de Este (Husband of Lucretia Borgia.)

A fine old and celebrated Portrait

246a E. WOUTERMAERTER.....Paris.

Shepherd and Flock.

247 WILLIAM ETTY, R. A.....London.

Nymphs.

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248 MANUEL J. De FRANCA..... .....Lisbon.

Virgin Mary.

A beautiful picture. This is the only specimen of this eminent artist in the collection.

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249 ARMFIELD.....London.

The Sporting Dogs.

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250 F. VAN SEVERNDONCK.....Brussels.

Chickens, &c.

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251 F. VAN SEVERNDONCK.....Brussels.

Companion.

A beautiful little pair of paintings, and well executed.

Administrator's Peremptory Sale

OF

OIL PAINTINGS

Belonging to the Estate of

E. V. MACHETTE, Esq.,

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AT THE GALLERIES OF

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